

The Malay Pantun.

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From the study of Malay pantuns arises the question how far this peculiar kind of quatrain is the sole property of the Malays, or if something identical, similar or akin is to be found amongst other peoples in their neighbourhood. Research would naturally turn first to Java, as both the Javanese and the Sundanese language are akin to Malay.

I do not recollect to have heard any Javanese pantuns during my stay in East Java, and J. J. de Hollander, who fully describes the Malay *pantun* and *sĕloka* (on the relationship of the two something will be said later) in his work on the Malay language,¹ does not mention any similar quatrains in his work on the Javanese language.² Plain love songs of course may exist, as given in chapter XIV of the "Sĕjarah Mĕlayu":—the Malay author, by the way, gives to the ditties sung in honour of Hang Tuah the name of *pantun*, though it is not a Javanese name. The word *sĕloka* is known and according to the dictionary means a figurative expression, or way of speaking with the purpose of conveying a thought in a more or less veiled form. Whether the word *sĕloka* is used also to designate moral verses as in India, I have been unable to discover. Generally speaking, Javanese poetry differs entirely from the Malay *shaër* and *pantun*; a verse similar to that of the Malay *shaër* is unknown. The Javanese poet has at his disposal ten or more different metres, the verses of which have from 4 to 12 lines, the lines being of different structure within each verse, with a rhyme hardly noticeable for a European ear, and a prosody on which the views of learned men differ. In this poetry, wherein the greater part of Javanese literature is written, there is no place for anything like the Malay *pantun*. Mention is made by some writers of the Javanese *wangsallan*, which according to the dictionary is a kind of charade or riddle in verse, wherein in an enigmatical way principally by the last, or also by the first syllable of a word something is hinted at, whilst in a second verse, called *jawab* (answer) the thing hinted is plainly stated. But I cannot give any examples of such *wangsallan* or say if there exists in Javanese any unwritten literature as in Sundanese.

Sundanese poetry generally follows the way of her Javanese sister; the Sundanese poet works with the same metres as his Javanese neighbour, and their names are identical in both languages. But besides the written literature there is the *pantun*, which in Sundanese means a tale taken from legends or from the

1. F. J. de Hollander, *Handleiding tot de Kennis der Maleische Taal-en Letter Kunde*, Breda, 1845, p. 150.

2. F. J. de Hollander, *ib.* 1848.

history of old times, half sung, half recited by the bard, the *tukang pantun*, to the accompaniment of a sort of violin (*tarawangsa*) or lute (*kachapi*). Mr. C. Pleyte has edited some of these Sundanese *pantun* with their different versions, together with a synopsis, a partial translation and a glossary.¹ Although these tales are taken mostly from legends or history of old times, they resemble the Malay *pěnglipor lara* tale, being also interspersed with blank verse and *sindir*.

The blank verse Mr. Pleyte calls *purwakanti*, a Javanese word which according to the dictionary means "a verse or verses, being a combination of words having the same sound, which sometimes are not much more than jingling nonsense." These blank verse, often roughly humoristic, describe the proceedings of a festival, the dress of a man or woman, their way of walking or journeying and so on and they are often repeated. Without being quite identical with the blank verse of the Malay *pěnglipor lara* tale, they have the same metre and quaintly resemble them in their way of being used. An attempt at a translation would be pretty hopeless for anybody but a Rabelais; they abound in onomatopoeics and synonyms, in which the Sundanese language is exceedingly rich.

As regards the *sindir* appearing in the *pantun* edited by him, Mr. Pleyte in the preface to the glossary writes as follows:

"To Mr. J. Knebel . . . is due the credit of having pointed out the nature of the Javanese *wangsallan*, i.e. charades, of which the beginning lines give the rhyme-word for the solution given in the following lines. So too, many of *sindir*, are something more than simple rhymes, which they are always represented to be. They contain hidden warnings, lessons of life, admonitions and so on clad in the garment of a play upon words or a pun, sometimes more, sometimes less ingenious, as will be seen from the examples in the text.

"Attention ought to be drawn to this, not only because without such knowledge some passages in the *pantun* would remain unintelligible, but also because the *sindir* are so closely interwoven with daily conversation, that a fairly animated colloquy seldom passes without the use of these puns, which are understood everywhere. They season discourse as quotations season ours, and for an intimate chat one ought to know at least some of them. Also for easy intercourse with the *kampong* people they are indispensable, as they are the common property of the *chachah*, the common people, as well as of the highest educated class.

"A few examples may serve as illustrations.

1. Batavia, 1906, 1910, 1911 in the *Tijdschrift voor Indische Taal, Land en Volken Kunde*, Part XLIX, afl. 152, and in *Verhandelingen van het Bataviaasch genootschap van Kunsten en Wetenschappen*, Part LVIII.

"In a native household a new servant is to be engaged. A candidate has offered his services, makes a good impression and is therefore accepted, say, with the following words: '*Tapi hantö salisung gardu, ënya.*' '*Akh, moäl,*' 'Oh no!' is the reply. As the first sentence, literally translated, means 'but not a watch-house-mortar (for rice-pounding),' the question arises as to what has actually been said to the man.

"Under *salisung gardu* is to be understood the *sahkokol*, i.e. 'a sounding-board' hanging in the watch house, whereon the hours are struck and wherewith the watchmen also give alarm-signals. Even then it has no meaning here. But the meaning will become clear if one knows that the catch-word or rhyme-word on *sahkokol* is *sakongkol*, i.e. 'go-sipping,' and we therefore get the following: *hëntö salisung gardu = hëntö sakahkol = ulah sakongkol*—'no gossip!'

"Not only in the presence of grown-up people are such covert sayings used; they are addressed also to children. A naughty child has repeatedly been bidden to obey, but remains obstinate. At last the mother loses her temper and exclaims angrily: '*Ah, sia mah sok kökök aing mah; mun kitu, mëntak mëntil hiris ngëmbang bédil.*'—'Well, you put your will against mine; if you persist, it will be *mëntil hiris ngëmbang bédil.*'

"*Mëntil hiris*¹ means *këpokan*,² and the naughty one is made to understand *matak kapok*, in other words, 'It will not be long before you will be *kapok*. i.e. you will come to grief, which will so frighten you that you will not do it again, and then it will be *ngëmbang bédil*,³—*obat*, which means here *totobatan*, 'I shan't do it again.'

"But the *sindir* are by no means always of a moral tendency, and least of all in the allegorical language of courting, wherein they play an important part and often show an unmistakable ingenuity. For example.

(*Puchung* metre).

Jaring panjang aya-na di-parahu

Tö puguh kahayang

Bengkel kawung chumawene

Diyuk nangtung barang tēda hëntö ngönah.

"Which means literally translated.

'A long net is lying in the ship,

Foolish is the desire.

Tapping-peduncle of a virginal arenga-palm,

Whether one sits or stands up, one does not enjoy one's meal.'

1. i.e. the *hiris* (a kind of pulse) is forming the first fruit after flowering.

2. i.e. a very young fruit.

3. i.e. the flowering of a gun.

"These lines, taken literally, form an entirely meaningless combination. The following is the solution.

"*Jaring panjang* could be expressed by one word *mayang* "a drag-net.' Under 'lying in a ship' one should understand 'in the house.' *Mayang* is not used in this, but in another of its meanings, i.e. 'the blossom of the betel-palm'—a marriageable maiden.

"The second line contains a question to be rendered as follows: would it be too foolish to desire you?

"*Bengkel kawung chumawene* again is a paraphrase. Instead of *bengkel*, 'tapping-peduncle of a sugar-palm,' one should take the synonym *jönah*, suggested by the rhyme-word *ngönah*. *Kawung chumawene* means 'a virginal, i.e. not yet tapped *Arenga saccharifera*,' the word *chumawene*, 'to be a virgin,' being a form of *chawene* 'virgin.' Now, as an incarnation of *Nyi Pohachi Sanghyang Sëri*, the primitive goddess of agriculture, the *kawung*-palm is considered as a female being, who from earliest youth, until the palmwine-tapper marries her when she is grown up, is deemed to go through all stages of development from a little girl to a marriageable maid.¹ *Bengkel kawung chumawene* therefore means: 'a just budding virgin.'

"The last line does not need further explanation, and it will be clear that the whole is a lover's entreaty.

"However, *sindir* are rarely as intricate as the above. The plainness of the following lampoon on divorced women, leaves nothing to be desired:

"Anak kuda susurian
"Tikait tali kanchana
"Aya rangda sösörian
"Ngarëbut ösi chalana."²

In the texts edited by Mr. Pleyte *sindir* in versified form are not used as *pantun* are used in a Malay Hikayat, i.e. to form dialogues and so on, but occur apparently mixed up with the blank verse, which have the same metre as the last verse quoted above. The *puchung*-metre of the first *sindir*-verse given above is a four-lined one of the different metres at the Sundanese poet's disposal, already referred to. Whether *sindir*-verses occur also in metres having more than four lines, Mr. Pleyte does not say, though elsewhere he speaks of *sindir n* as 'four-lined love-songs.'

1. Cp. C. Pleyte *Jockang sadap* in *Bijdragen tot Taal-Land en Volkenk. v. Ned. Indie*, 7 volgr, dl V, p. 591.

2. A literal Malay translation would be

Anak kuda bërbulu têngkok
Tërkait tali këchana.
Aida janda tërsënyum-sënyum
Mërëbut isi chëlana.

As regards the Dayaks of Borneo, Gomes¹ mentions several kinds of songs often to be heard amongst the people, but he does not give any texts from which one can draw conclusions.

From the Philippines I have been unable so far to obtain any information.

In the Buddhist literature of Siam and Burma Pali verse sometimes comes very near the structure of the *pantun*, as pointed out by Marsden and summed up by Wilkinson—"the first pair of lines should represent a poetic thought with its beauty veiled, whilst the second pair should give the same thought in all its unveiled beauty." Marsden writes:—"The first two lines of the quatrain are figurative, containing sometimes one, but oftener two unconnected images, whilst the latter two are moral, sentimental or amorous and we are led to expect that they should exemplify and constitute the application of the figurative part. They do so in some few instances." "Dhammapada" or "Way of Truth," a collection of Buddhist verses, contains many quatrains in which the first couplet contains a picture, the meaning of which is applied in the second:

*"As into a house, which is badly thatched,
The rain will enter.
Thus into an untrained mind
The craving will enter.*

or

*"As a beautiful flower,
Brilliant of hue but yielding no fragrance,
Thus is the well-spoken word
Fruitless to him, who does not act (accordingly)."*

Without the "as" (*vatha*) and "thus" (*evam*) there would not be much difference between these Pali verses and many a Malay *pantun*.

Pali is a daughter-language of Sanskrit, and in Sanskrit poetry "by far the most frequent and most useful form of verse" is the Sloka.² The Sloka consists of two lines of sixteen syllables, or rather four lines of eight syllables each, only four of which are fixed in quantity, the others being at option long or short.³ Of the Slokas in the Sanskrit Ramayana some in the first two lines have a picture or poetic thought, whose meaning is applied in the second couplet. The following quatrains are translated by Romesh Chandra Dutt in his condensation of the Ramayana, book IX, Canto 9,

*"Raindrops fall upon the lotus,
But unmingling hang apart;
False relations round us gather,
But they blend not heart with heart."*

1. E. H. Gomes, Seventeen years amongst the Sea-Dayaks of Borneo.

2. Ralph J. H. Griffith, The Ramayana of Valmiki, Benares 1895, p. VIII quoting from Wilson's Sanskrit Grammar, p. 436.

3. *ib.*

*"Winter-clouds are big with thunder,
But they yield no freshening rain;
False relations smile and greet us,
But their soothing words are vain."*

*"Bees are tempted by the honey,
But from flower to flower they range;
False relations share our favours
But in secret seek a change.—"*

With these verses Ravan reproaches his brother Bibishan, who had given him advice not much to the Raksha-king's liking, but they quaintly resemble *pantuns* wherewith a Malay girl rebukes a faithless lover.

Kalidasa, who lived probably in the fifth century of the Christian era, the greatest of the later Sanskrit poets, has generously interspersed the prose of his dramas with lyric and descriptive stanzas. The following quotations are taken from Arthur W. Ryder's translation of "Shakuntala" in "Everyman's Library."

Act. IV, 2. King Dushyanta, owing to the curse of the Rishi Durvasas, has entirely forgotten that he had married Shakuntala, and her foster-father, the hermit Kanva, decides to send her to the King's palace. One of his pupils on the dawn of the day of her departure, says:

*"Night-blooming lilies, when the moon is hidden,
Have naught but memories of beauty left;
Hard, hard to bear! Her lot, whom heaven has bidden
To live alone, of love and lover reft!"—*

Act V. When the hermits, who bring Shakuntala to the palace, are received by the king, one of them says:

*"Fruit-laden trees bend down to earth,
The water-pregnant cloud hangs low;
Good men are not puffed by power;
The unselfish are by nature so."*

When Shakuntala reminds him of his former kindness and promises, the king replies:

*"A stream, that eats away the bank,
Grows foul and undermines the tree;
So you would stain your honour, while
You plunge me into misery."*

And when the hermits reproach him, the king reminds them of the verse:—

*"Night blossoms open to the moon,
Day-blossoms to the sun;
A man of honour ever strives
Another's wife to shun."*

The use of verse, especially of some well-known epigrammatical sloka, to illustrate one's words, is of course common in Indian literature and probably in daily conversation, but in the king's reply to Shakuntala, if correctly translated, we have an *ex tempore* improvisation to suit the occasion.

With Sanskrit we are in India, and India of course has greatly influenced the Malay language and literature. "Negëri Këling," the country of the dark people of the Kalingas, mentioned in the Ramayana and Mahabharata as living on the East-coast of the Indian peninsula, would seem to be the source of this influence. Tamil is a Dravidian, non-Aryan language, but has been influenced largely by Sanskrit. The Ramayana, the Mahabharata, the Panchatantra have been translated into Tamil. From the Tamil translation of the Ramayana the Malay *Hikayat Sëri Rama* is derived. Speaking of the different kinds of Tamil poetry, the Abbe Dubois¹ mentions the "Padam," which corresponds to strophe, stanza or couplet. The "Padam" includes not only odes in honour of gods, princes and great personages, but also obscene and amorous ditties, sprightly dialogues between gods and goddesses and similar compositions. Dubois² further mentions Slokas or stanzas, and gives translations of a number of "niti-slokas" or moral stanzas, familiar to all educated Hindus. "They are written in Sanskrit-verse, but as this classical language is not understood by many people, each sloka is accompanied by a literal translation in the vulgar tongue. The Hindoos take great delight in introducing these slokas into their ordinary conversation." Many of these slokas, of which Dubois gives a prose-translation, have in their first part a picture or saying, whose moral is given in the last part. For instance.

"When one sees blades of Dharba-grass³ on white-ant-heaps, one can tell at once that snakes are there. So when one sees anybody frequenting the company of wicked men, one may feel sure that he is as wicked as they."

Perhaps Sanskrit scholars can tell us how it came that the word sloka, which appears to have been formerly the name of a metre or stanza, later came to mean an epigram.

The Malays, too, know the word *sëloka*. According to Wilkinson's dictionary it means "rhyme, especially when humorous; ironical or satirical poetry when not in the form of the *pantun*." A *pantun*, according to the same dictionary, is a "quatrain, the first line of which rhymes with the third, and the second with the fourth." Mr. Wilkinson has further laid down the principle of assonance and that of the veiled and unveiled thought referred to above. That the principle of assonance is not always kept, a

1. Abbe J. A. Dubois, *Hindu Manners, Custom and Ceremonies*, 3rd ed., Oxford, 1906, p. 619.

2. Dubois chapter XXII, page 392 et seq. and chapter XXIII, page 474 et seq.

3. The sacred grass, *Poa cynosuroides*, essential in all sacrifices.

glance over any collection of pantuns will show. The veiled and unveiled thought also occurs in many Indian selokas. As regards the rhyme the Malays seem to be rather careless, and a pantun may sometimes have the same rhyme in all four lines:

<i>Masok hutan bawa sēnapang</i>	<i>Ada satu panglima garang</i>
<i>Hēndak bēdil anak bēruang.</i>	<i>Janggut panjang misai bērchabang.</i>
<i>Ēnche' laksana binatang kong-</i>	<i>Pokok pisang boleh tuan tēbang</i>
<i>kang.</i>	<i>Ka-pada sahaya jangan di-chakang.²</i>
<i>Kēpala di-tundok chēlah kang-¹</i>	

Marsden, Crawford and others make no distinction between *pantun* and *sēloka*. J. J. de Hollander, however, remarks that in Malay writings a distinction is made and quotes a passage from the *Hikayat Shah Mardan* or *Indēra Jaya*:—"sēgala dayang pun bērpantun dan bērsēloka." In the *Hikayat Hang Tuah* we are told of Hang Tuah and his friends, when they were in the forbidden park of the Batara of Mēnjapahit:—"maka ia dudok.... bērsēnda, bērnyanyi dan bērpantun dan bērsēloka bērbagai-bagai ragam-nya." The word *pantun* has in the *Hikayat Hang Tuah* a double meaning: it is used several times for such a proverbial saying as *pagar makan padi*, as pointed out by Dr. Winstedt in his preface to "*Pantun Mēlayu*," and it is used also for the quatrain.

In my collection of *pantuns* I find the following quatrains:—

*Sabar sunggoh Raja Kuantan,
Mēngikut pērang dari kuala.
Adinda tuan sa-pantun intan,
Tidak tērnilai yang punya harga.*

*Panah mēmanah Raja Andoman,
Panah lalu ka-sēgara.
Adinda sa-pantun sharbat minuman,
Sa-puloh tahun ta' hilang rasa.*

*Ya Galoh Raden di-pinang,
Tempat raja dari Patani;
Tuan sa-pantun si-pohon pisang,
Kawan-nya banyak kanan dan kiri.*

These three quatrains belong to an incomplete series of *pantuns* of the kind called *Alif-ba-ta*. The series was procured from a Chinese collector and probably hails from Malacca. In these quatrains the word *pantun* or *sa-pantun* is used in place of the *laksana* or *sa-umpama* of modern times. Is it possible that the *sēloka*, either with the alternate or the fourfold rhyme, existed long ago and that those quatrains containing a *pantun* or simile in the first two lines have in course of time received the name *pantun* in

1. *Pantun Melayu* No. 970.

2. *ib.* No. 1021. Compare further the pantuns in "*Pelandok Jenaka*."

contradistinction to the *sĕloka*, in which the same thought runs through all four lines? The following quatrains would then be called *sĕloka*:

Anak dara dua sa-pasang,
Pakai baju, pakai kĕrosang,
Sa-biji nanas, sa-biji pisang,
Belum tahu rĕzĕki musang.¹

Sudah bĕrtĕmu kaseh sayang,
Dudok tĕrkurong malam siang,
Hingga sa-tapak tiada rĕnggang,
Tulang sĕndi habis bĕrgunchang.²

Chakapan pelet orang Pĕtani,
Mari ka-tanjong hĕndak mĕm-
bĕli,

Bodoh kurang paham hĕrti,
Kambĕli di-kata pĕrmaidani.³

Jalan-jalan sa-panjang jalan,
Singgah-mĕnyinggah di-pagar
orang,

Pura-pura mĕnchari ayam,
Ekor mata di-anak orang.⁴

The verse of the *sĕloka* would be the usual *shaĕr* verse, which in its turn is possibly the old Indian sloka or stanza. A study of such *sĕloka* would probably show that the principle of the fourfold rhyme is not always strictly observed. Whoever has read a Malay *shaĕr*, knows the awful difficulties the Malay poet has to master to get the fourfold rhyme, a difficulty which would make the popular use of such a quatrain rather impossible. When the *pantun* became popular, the double thought in it possibly caused the alternate rhyme, which is much easier to find.

A collection called "Shaĕr Pantun Sĕloka" has been published in Singapore by the Malay press. It contains a number of series of *pantun bĕrkait*, but I have failed to find any essential difference between the quatrains of this collection and the usual *pantun*.

Something which seems akin to the Malay *pantun* is to be found in the Chinese language. When trying to read the "Kin Ku K'i Kuan," "Stories of old and new times," the well-known collection of 40 Chinese novels dating from the Ming dynasty (1368—1644 A.D.) I came across some Chinese verses interspersed in the text which even to my imperfect knowledge of Chinese seemed to be on the lines of a *pantun*. Grube in his "Geschichte der Chinesischen Literatur" quotes from the preface of V. von Strauss's translation of the "Shi-King," "The Book of Odes," one of the four classical books of Chinese literature, as follows:

"The Chinese editors always indicate at the end of each stanza whether it contains a direct statement (*fu*) a simile "or comparison (*pi*) or a metaphor or symbolical saying (*hsing*). Only the latter is something peculiar, as in each stanza, before coming to the real object of the poem, in one "or two lines a peculiar natural phenomenon, a well-known "event or occurrence is mentioned as an introduction not un- "like a clever arabesque in order to prepare reflection, sensa-

1. "Pantun Melayu," No. 8.

2. *ib.* No. 951.

3. *ib.* No. 975.

4. *ib.* No. 955.

"tion and the state of mind for that which follows. The
 "symbol is either the same in all stanzas, or a new one is
 "taken each time. Thus we find in the symbolical introduc-
 "tion of different poems absolutely independent from each
 "other the same picture or metaphor."

The few examples given below are taken from the few pretty, but rather free translations in the little volume, "The Book of Odes" in the "Wisdom of the East" Series. The number refers to the usual Chinese edition in four volumes, from which the indications at the end of each stanza also have been taken. For two of them the writer has added the Chinese text in modern Mandarin dialect, which however does not always correspond with the sound of the words at the time the poems were written.

(I, III, 2). Brave Thoughts.

Chinese text.

*Green is the upper robe,
 Green with a yellow lining;
 My sorrow none can probe,
 Nor can I cease repining.*

*Yüan² hsi¹ i¹ hsi¹
 Yüan² i¹ huang² li³
 Hsin¹ chih¹ yu¹ i³
 He² wei² ch'i² i³.*

(Styled pi).

*Green is the upper robe,
 The lower garb is yellow;
 My sorrow none can probe,
 Nor any season mellow.*

*Yüan² hsi¹ i¹ hsi¹ (same as
 in first stanza)
 Yüan² i¹ huang² shang¹
 Hsin¹ chih¹ yu¹ i³ (same as
 in first stanza)
 He² wei² ch'i² wang².*

(Styled pi).

*The silk was of emerald dye;
 Ah, this was all your doing;
 But I dream of an age gone by,
 To keep my heart from rueing.*

*Yüan² hsi¹ szü¹ hsi¹
 Nü³ so³ chih⁴ hsi¹
 Wo³ szü¹ ku³ jên²
 Pi⁴ wu² yu² hsi¹.*

(Styled pi).

*Fine linen or coarse, 'tis cold.
 But all I have to dress me;
 So I think of men of old*

*Ch'ih¹ hsi¹ hsi⁴ hsi¹
 Ch'i¹ ch'i² i³ feng¹
 Wo³ szü¹ ku³ jên² (same as
 in third stanza)
 Shih²⁻⁴ huo⁴ wo³ hsin⁴.*

And find brave thoughts possess me.
 (Styled pi).

(III, VII, 5). The Slanderers.

Chinese text.

*The blue flies buzz upon the wing,
 From fence to fence they wander;
 O happy king! O courteous king!
 Give heed to no man's slander!*

*Ying² ying² ch'ing¹ ying²
 Chih³ yü² fan²
 Cr³ ti⁴ chün¹ yü²
 Wu² hsin⁴ t'san² yüan².*

(Styled fu).

The noisy blue flies rumble round,

*Ying² ying² ch'ing¹ ying¹
 (same as in first stanza)*

*Upon the gumtrees lighting;
A tongue of evil has no bound
And sets the realm a-fighting.*

*Chih³ yü² chi⁴
T'san¹ jên² wang³ chi²⁻⁴
Chiao¹ luan⁴ szü⁴ kuo²*

(Styléd hsing).

The clumsy blue flies buzzing round

*Ying² ying² ch'ing¹ ying²
(same as in first stanza)*

*Upon the hazels blunder;
O cursed tongue that knows no bound
And sets us two asunder.*

*Chih³ yü² chên¹
T'san¹ jên² wang³ chi²⁻⁴
Kou⁴ wo³ er⁴ jên².
(same as in second stanza)*

(Styléd hsing).

A wife's Memories. (I, V, 5).

*With taper rod of tall bamboo
You angle in the K'e;
Do I not go by dream to you,
Who cannot come to me?*

(Styléd fu)..

*To left the T'seuen waters roam,
The K'e flows to the right;
Ah! never gleams a newer home
Like that lost home to sight.*

(Styléd fu)..

*Leftward the T'seuen stream beguiles,
And rightward calls the K'e;
Return, o light of happy smiles
And girdle-gems, to me!*

(Styléd fu)..

*The oars of cedar rise and fall
From boats of yellow pine;
Would I might roam the banks, where all
The ghosts of girlhood shine!*

(Styléd fu)..

Happy in Haou. (III, VII, 7).

*Fishes are there by the score, I trow,
Their large heads sleepily showing;
The king is here, in the city of Haou,
At ease with the wine-cup's flowing.*

(Styléd hsing)..

*Fishes are there in the weed enow, (in the Chinese text
same as in first stanza)
Their long tails lazily swaying;
The king is here, in the city of Haou,
Drinking, dreaming, delaying.*

(Styléd hsing).

The fish lie under the willow-bough (in the Chinese text same as in first stanza)

*That leans and shadows the rushes;
The king is here in the city of Haou,
At peace, and the wine-cup flushes.*

(Styled *hsing*).

May-time. (I, II, 12).

*Deep in the grass there lies a dead gazelle;
The tall white grass enwraps her where she fell.—
With sweet thought natural to spring
A pretty girl goes wandering
With lover that would lead astray.*

(Styled *hsing*).

*The little dwarf oak hides a leafy dell;
Far in the wilds there lies a dead gazelle;
The tall, white grass enwraps her where she fell.—
And beauty, like a gem, does fling
Bright radiance through the blinds of spring.*

(Styled *hsing*).

*“Ah, gently! do not disarray
My kerchief! Gently, pray!
Nor make the watch-dog bark
Under my lattice dark!”¹*

(Styled *fu*).

Even these very free translations will show the *pantun*-like style of some of the oldest Chinese poems.

In the preface to the “Lute of Jade,” a selection from later classical Chinese poets in the same “Wisdom of the East” series, L. Cranmer-Byng says: “Concentration and suggestion are the two essentials of Chinese poetry. There is neither Iliad nor Odyssey to be found in the libraries of the Chinese; indeed, a favourite feature of their verse is the “stop short,” a poem containing only four lines, concerning which another critic has explained that only the words stop, whilst the sense goes on. But what a world of meaning is to be found between four lines! Often a door is opened, a curtain is drawn aside in the halls of romance, where the reader may roam at will.” As regards the rhyme, the same author says: “in the four-line or stop-short poem . . . the first line rhymes with the second and fourth, curiously recalling the Rubayat-form of the Persian poets.” It is difficult to find one of these stop-short poems from the translations given in the “Lute of Jade,” as probably the English version does not follow the Chinese metre. There is one from Po Chü I (A.D. 772—846):

1. The stanza of the Chinese original have 4, 4, and 3 lines respectively

A Palace Story.

"A network handkerchief contains no tear.
 'Tis dawn at court, ere wine and music sate.
 The rich red crops no aftermath await.
 Rest on a screen, and you will fall, I fear."—

In the above-named "Kin Ku K'i Kuan," verses similar to the epigrammatical *sēloka* or to the *pantun* are used much in the same way as similar verses are used in Indian literature, at the beginning, in the middle and at the end. Perhaps Chinese scholars can tell us whether there are quatrains of a similar kind used in daily life as the *pantun* is used in Malaya. Chinese literature is a bad collecting-ground for popular ditties, on which university literates look down with even more contempt than they already do on the popular novel, the "Hsiao Shuo."

It seems rather far out of the way to look for something akin to the Malay *pantun* in Chinese poetry, but between the two languages there is a certain affinity in idiom. Common to both languages are the "classifiers," certain words used in addition to the numeral, different according to the class of objects referred to, as in Malay *ekor*, 'tail' for animals, *buah* 'fruit,' for countries, houses, ships and so on. No such classifiers are to be found in the Javanese or Sundanese language. In one of his lectures on "Language and Letters" Dr. Graebner drew a comparison between Arabic as a most subjective and Chinese as a most objective language. The Chinese, he said amongst other things, in expressing himself, shows us a picture, a sort of cinematographic film, which he has before his mind's eye and which he describes and explains to us by degrees. Hence the usual co-ordination instead of our subordination of sentences, hence the frequent use of the possessive and of the demonstrative pronoun, and hence possibly the use of the classifiers. All these characteristics are to be found also more or less in the Malay idiom. The co-ordination of sentences is much more frequent than subordination, the possessive suffix *-nya* is to be found in nearly every sentence, and the demonstrative pronouns *ini*, *itu* and *pun* are used much more frequently than in any European language, and much in the same way as in Chinese.

Is it possible that to Chinese influence may be attributed the fact that the connection between the first and last couplet in the Malay *pantun* is often so very loose?

In the Indian *sloka*, to judge from translations, the rule that the picture given in the first lines must absolutely agree with the thought conveyed in the second lines, is always strictly observed. In all Indian verses the picture is quite clear; it is always an obvious illustration of the thought which follows and not merely as in the Malay *pantun* an impressionist sketch, whose connection with the following lines a European mind often fails to understand. In Chinese poetry we have just this very loose-

ness of connection between the picture and the thought it illustrates. A literal translation of course would make this point much clearer than the verses quoted above, but even some of these, translated into Malay, would not be much out of the way in a Pantun. In the noisy blue-bottles and the slanderers, in the lazy fishes and the king feasting at Haou we have pictures and thoughts, which a European mind can as well connect as the picture of the creeper that winds round the tree and the thought of the snake that coils round the flower in the pantuns of the "Guarded Rose."¹ But in "May-time" the first lines are of that class which, to use Dr. Winstedt's expression, "sound inane enough on a gramophone-record, but may well have given the spirit of the hour and place of its original context." Parallels for the green upper robe and yellow lower robe could be found in many *pantun*.

The points of resemblance between many Chinese verses and Malay *pantun* appear to be so numerous and so close that the thought of fortuitous coincidence seems hardly satisfactory. Perhaps Chinese scholars could help us to fathom the meaning of the introductory lines in many a Chinese verse and their inner connection with the following lines in the same way as Dr. Winstedt has done for the *pantun* in his preface to "Pantun Melayu."

I once went through my collection of *pantun* with a clever Malay munshi from Sumatra and learned something about the meaning of the second lines, but very little of their connection with the first pair. The munshi indeed declared the first couplets to be meaningless, and observing my apparent incredulity, pointed triumphantly to the passage in the "Pelayaran Abdullah."

"*Ada pun jalan segala pantun itu empat-empat mistar adanya; bĕrmula mistar yang di-atas dua itu, tiada ĕrti-nya, mĕlainkan ia-itu mĕnjadi pasang-nya sahaja; maka yang dua mistar di-bawah, itu-lah yang ada bĕrĕrti, ada-nya.*"

Mĕnjadi pasang-nya the munshi declared to mean that they were only there "to carry the rhyme." Undoubtedly there is a grain of truth in Abdullah's statement, at least as far as modern Malays and *pantuns* are concerned. A glance over the quatrains of "Pantun Melayu" will show that the principle of assonance is frequently dispensed with, and as regards the "veiled and unveiled thought" I would venture to add the "compulsion of rhyme" to the long list of explanations enumerated by Dr. Winstedt to solve the difficulties of the European student when he meets with an apparently meaningless first pair of lines.

"Out of a big repertory of old-world verses the singer chooses one suitable for the purpose or possibly invents a new verse or changes and adapts an old." "Favourite quatrains have undergone a little Odyssey of adventure up and down the Malay Archipelago."² The real meaning of a *pantun* lies in the second coup-

1. Pantun Melayu, Nos. 306-313.

2. From the preface to "Pantun Melayu." .

let; what the singer wants to say, he expresses in the second couplet, and apparently the second couplet lingers in the memory of the Malay much stronger than the first. When hearing extemporised *pantun*, I have often noticed that the singer has fixed in his mind only the last couplet and improvises the first simply to get the rhyme, without paying any attention to principles of assonance and veiled thought. If he finds in his momentary surroundings or occupation a motive for the rhyme he needs, he will seize it at once. Again any adept in *pantun* has at his command a large number of rhyme-equivalents which will enable him to construct at a moment's notice the first couplet that gives the rhyme for the second, and even to do it in a neat style, giving a nice little picture, which however has hardly any inner connection with the thought expressed in the second couplet. Sometimes he simply alters a stock-phrase just to get at the rhyme. The choice of fruits put by the extemporiser into a *puan* or *dulang* very often seems to be determined solely by the rhyme, and so too the use of stock-phrases *dari....bēlayar ka...., orang....pulang ka....; kalau tuan pērgi ka...., charikan sahaya.*

Below are given some quatrains taken from *Pantun Mēlayu*, *Pantun Dondang Sayang* and my own collection, in which the third and fourth lines are quite or very nearly identical, whilst the first two lines differ more or less. Sometimes the rhyme-words still linger in the singer's memory, and sometimes the principle of assonance makes itself felt vaguely. These examples may serve to illustrate the working of the Malay *pantun*-singer. Experts perhaps will be able to discriminate between the work of the poet and that of the plagiarist.

<i>Kumbang tērbang kēliling kota,</i>	<i>Zamzam tēlaga ada di-Mēkah,</i>
<i>Makan rukam sa-pokok habis;</i>	<i>Minum orang anak si-Ali;</i>
<i>Adinda jangan bimbang ta' suka,</i>	<i>Adinda jangan bimbang ta' suka,</i>
<i>Ambil kēris tikam sa-kali.</i>	<i>Ambil kēris tikam sa-kali.</i>

<i>Yu puteh si-lumba-lumba,</i>	<i>Jin bēsar turun bērtapa,</i>
<i>Lalu bērēnang ka-Tanjong Jati.</i>	<i>Makan sa-hari sa-gantang padi;</i>
<i>Anak sungai kalau ku-tuba,</i>	<i>Anak sungai kalau ku-tuba,</i>
<i>Lotong siamang jatuh mati.</i>	<i>Lotong siamang jatuh mati.</i>

<i>Baik-baik tuan mēngikat;</i>	<i>Ada suatu Haji Tambi,</i>
<i>Anak balam tērbang tinggi;</i>	<i>Bērjumpa kolam turun mandi;</i>
<i>Baik-baik tuan mēnyurat,</i>	<i>Baik-baik tuan mēnulis</i>
<i>Kalam jangan buat pēnyugi.</i>	<i>Kalam jangan buat pēnyugi.</i>

*Layang-layang terbang melayang, T'etak mayang seludang mayang,
Sayang serai dalam chërana; Emas urai di-dalam chërana;
Bidadari turun melayang Bidadari turun melayang,
Nantikan sore bulan pèrnama. Nantikan sore bulan pèrnama.*

*Mayang tərëndam di-pusat tasek, Səri Rama raja di-Tasek,
Pusat tasek tumbuh chëndawan; Sayang tasek tumbuh chëndawan;
Bintang mërindu chëndërawaseh, Bintang mërindu chëndërawaseh,
Chëndërawaseh burong di-awan. Chëndërawaseh burong di-awan.*

*Zaman tatkala raja di-Këlang, Kalau tuan pergi ka-Gëlang,
Tali di-ukur dëngan gëlang; Pësan sahaya limau lëlang;
Budi sèdikit bila-kah hilang, Budi sèdikit bila-kah hilang,
Sudah sërap di-dalam tulang. Sudah sërap di-dalam tulang.*

*Ramai bërkahwin raja Këlang, Kalau kërja raja di-Këlang,
Pakai dokoh dëngan gëlang; Pakai kébaya sama gëlang;
Budi baik mana 'nak hilang, Budi sèdikit bila-kah hilang,
Mësëra sampai ka-dalam tulang. Bërsërapi sampai ka-dalam tulang.*

*Pagar sahaya pagar këliling, Ada suatu Pënglima Gading.
Pokok kara-kara tiada mulia; Masok ka-hulu hëndak mënjaga;
Chaching bërtaapa lautan këring, Chaching bërtaapa lautan l'ëring,
Bila-kah boleh mënjadi naga? Bila-kah boleh mënjadi naga?*

*Dari pauh singgah pëmatang, Bërapa jauh tanah Palembang,
Singgah mërapi papan këmudi; Burong terbang pulang hari;
Dari jauh sahaya datang, Dari jauh sahaya datang,
Karna tuan baik budi. Dëngarkan tuan baik budi.*

*Acheh bërperang ka-Bangka Hulu Si Langsat anjing pëmburu,
Səri Paduka pënglima-nya; Rusa sa-kawan di-adang-nya;
Diam tuan sabar dahulu, Diam tuan sabar dahulu
Ada masa këtika-nya. Ada masa këtika-nya.*

*Buah bachang sa-tangkai lëbat, Putek machang sa-tangkai lëbat,
Mari taroh di-dalam gëdong; Enche'Salleh bërkedai kain;
Dua di-panching, satu ta' dapat Dua di-panching, satu ta' dapat
Baik bëraleh ka-tëmpat yang lain. Ikan bëraleh di-tëmpat lain.*

*Pinjamkan sahaya si-pisau raut, Pisau wali buat përaut,
Hëndak mëraut bingkai tudong; Chamcha jatoh patah bërdeñgong;
Gila apa ikan di-laut, Gila latah ikan di-laut
Mëlihat umpan di-atas gunong. Mëlihat umpan di-atas gunong.*

Harap harap kĕlapa puan,
Tidak puan kĕlapa Bali;
Harap hati ka-pada nan tuan,
Tidak tuan, siapa lagi?

Puan kĕlapa puan,
Kĕtiga dĕngan kĕlapa Bali;
Harap hati ka-pada tuan,
Tidak tuan, siapa lagi?

Limau manis di-tĕpi pĕrigi,
Lĕbat buah di-hujung dahan;
Harimau garang, kuku-nya bĕsi,
Di-berak tiong mati bĕragan.

Yang mana sĕrang mana kĕlasi?
Mana satu jadi juragan?
Harimau garang, kuku-nya bĕsi,
Di-berak tiong mati bĕragan.

Ada suatu anak kĕlasi,
Baharu sĕkarang mĕnjadi juragan;
Harimau garang, kuku-nya bĕsi,
Di-berak tiong mati bĕragan.

Limau purut limau lĕlang,
Masak sa-biji di-pangkal Rama;
Harimau mati tinggalkan bĕlang,
Manusia mati tinggalkan nama.

Anak Mĕlayu pakai sĕlendang,
Singgah pĕtek buah dĕlima;
Harimau mati tinggalkan bĕlang,
Orang mati tinggalkan nama.

Anak babi dari kuala,
Mati sa-ekor mabok chĕndawan;
Hati hanchor bĕrtambah gondah,
Dalam bĕrahi pada-mu tuan.

Thalasa hari yang kĕdua,
Tĕrbang tiong dua sa-kawan;
Hati hanchor bĕrtambah gondah,
Dalam bĕrahi pada-mu tuan.

Bĕlah buloh sangkaran balam,
Bĕlah di-rumah Tok Pĕnghulu;
Allah bĕlum jadikan alam,
Kita sudah bĕrjanji dahulu.

Bĕlah-bĕlum bunyi malam,
Bunyi di-atas bumbong Pĕng-
hulu;
Allah bĕlum jadikan alam,
Sahaya sudah bĕrjanji dahulu.

Datok Japar anak Tĕmĕnggong,
Lari masok di-hujung lorong;
Kalau lapar makankan jagong,
Jagong jangan katakan rĕbong.

Ĕnche' Japar mudek mĕnyabong,
Ayam kĕlabu di-sangka tĕdong;
Kalau lapar makankan jagong,
Bambu jangan di-sangka rĕbong.

Sĕrindit di-gonggong lang,
Jatoh ka-longgok Indragiri,
Sudah tĕrsĕlit di-kampong orang,
Baik-baik mĕmbawa diri.

Pisang kĕlat di-gonggong lang,
Jatoh ka-laut Indĕragiri;
Abang tĕrsĕlit di-nĕgĕri orang,
Baik-baik mĕmbawa diri.

Jatoh ka-longgok ka-Indragiri,
Bĕli gula satu tĕmpayan,
Jikalau pandai mĕmbawa diri,
Banyak orang bĕlas kasehan.¹

Kalau tuan pĕrgi ka-Deli,
Bawa gula satu tĕmpayan;
Kalau pandai mĕmbawa diri,
Di-mana jatoh orang kasehan.

1. This and the quatrain just above are out of a series of 5 pantun ber-kait-kait.

*Buloh përindu di-atas atap,
Hëndak di-buat bambu joran;
Kalau rindu jangan mërataap,
Siapa lalu baik di-pësan.*

*Sëmbilu di-atas atap,
Jatoh ka-bawah sahaya tëkankan;
Kalau rindu jangan mërataap,
Lalu orang sahaya pësankan.*

*Buloh përindu di-atas atap,
Anak itek ampas-ampaskan;
Jikalau rindu jangan mërataap,
Siapa lalu tuan pësankan.*

*Anjing mënyalak di-tëpi kota,
Hëndak di-adang rusa sa-kawan;
Kalau sampai niat-nya kita,
Ku-bayar kaul puasa sa-bulan.*

*Simpai rotan dari Malaka,
Buat pëmikul rusa bërjalan;
Jikalau sampai niat-nya kita,
Bayar kaul puasa sa-bulan.*

*Ada suatu kapal Surati,
Mati tukang, mati këlasi;
Kalau ta' dapat bagai di-hati,
Biar-lah bujang sampai ka-mati.*

*Anak sëpat di-dalam padi,
Anak sëluang mëlompat tinggi;
Kalau ta' dapat bagai di-hati,
Biar-lah bujang sampai ka-mati.*

*Këncang-këncangangindi-atas,
Hëndak mëmutus tali këchapi;
Jong lilin, layar kërtas,
Hëndak mëlalu lautan api.*

*Di-tënun kain dëngan kërtas,
Bërmacham-macham warna ragi;
Përahu lilin, layar kërtas,
Bërani ku-langgar lautan api.*

*Buah bëludu buah këledang,
Bësar greja di-atas bukit;
Lain dahulu, lain sëkarang,
Jauh beda, bukan sëdikit.*

*Ka-hulu mëmbëli arang,
Greja di-atas bukit;
Lain dahulu, lain sëkarang,
Jauh beda, bukan sëdikit.*

*Lain hulu, lain parang,
Sayang greja di-atas bukit;
Lain dahulu, lain sëkarang,
Jauh beda, bukan sëdikit.*

*Limau manis di-këbun raja,
Hilang di-bungkus puncha kain;
Mulut manis di-dëpan sahaja,
Hati sudah ka-pada lain.*

*Limau manis chondong ka-paya,
Boleh buat sampaian kain;
Mulut manis ka-pada sahaya,
Hati kaseh pada yang lain.*

*Rumput manis di-dalam paya,
Padi linat di-atas përmatang;
Mulut manis ka-pada sahaya,
Hati-nya bulat ka-bëlakang.*

*Rioh-rëndah potong kërbaui,
Kasi makan orang yang ramai;
Orang diam ku-sangka bodoh,
Ombak-nya bësar mënutupsungai.*

*Masak nasi, potong kërbaui,
Hëndak di-jamu raja Bërunai;
Orang diam di-kata bodoh,
Sa-bagai ombak tutup sungai.*

*Ada gula, ada-nya sëmüt,
Bagai kuching mamah tulang;
Orang kaya apa di-sëbut?
Kita miskin bërbaning tulang.*

*Jikalau tuan përgi ka-Lukut,
Singgah di-pëting di-Kuala Kë-
lang;
Orang kaya jangan di-ikut
Kita miskin mëmbanang tulang.*

*Apa mëlintang rumah Che' Judi,
Tampak dari pangkalan raja?
Puas sudah mêngambur budi,
Sahaya miskin, di-buang sahaja.*

*Dari mana tanam lënggundi?
Lënggundi tanam di-pintu raja;
Chuma sahaya mënabur budi,
Budi di-tabur tërbuang sahaja.*

*Anak balam di-atas panggong,
Kalau tuan ka-Bandar Rëkan;
Rindu sahaya tidak tërtanggong,
Sakalian burong sahaya bër-pësan.*

*Tëtak nibong buat panggong,
Hanyut tëm-purong di-Kuala Rë-
kan;
Rindu sahaya tidak tërtanggong,
Burong tër-bang sahaya bër-pësan.*

*Makan tëbu di-luar sërambi,
Anak tëkukur atas bumbongan;
Sa-hari bër-tëmu, sa-hari mati,
Sa-ribu shukur atas junjongan.*

*Tanglong tërgantong di-Tanjong
Jati,
Sayang tëkukur atas bumbongan;
Sa-hari bër-tëmu, sa-hari mati,
Sa-ribu shukur atas junjongan.*

*"Bismillah" itu mula di-karang,
Pantun anak Jawa Sëmarang.
Sahaya umpama kain yang jarang,
Jual tidak di-bëli orang.*

*Gulama ikan di-karang,
Di-kail oleh anak Sëmarang;
Sahaya umpama kain yang jarang,
Takut di-jual ta' bëli orang.*

*Tanjong Katong ayer-nya biru,
Tëm-pat bër-laboh kochi Malaka;
Sëdang sa-kampong lagi ku-rindu,
Inikan pula jauh di-mata.*

*Tanjong Katong ayer-nya biru,
Boleh buat chër-min mata;
Sëdang sa-kampong lagi di-rindu,
Ini pula jauh di-mata.*

*Anak kambing putëra dëwi,
Mëngulam puchok akar bëludu;
Sireh raja, pinang mëntëri,
Yang mana patut di-makan da-
hulu.*

*Kambing ini kambing biri-biri,
Hëndak makan puchok chër-u-
chok;
Sireh raja, pinang mëntëri,
Yang mana patut makan dahulu.*

*Kambing sahaya sĕdang lari,
Makan tarok kacang bulu;
Sireh raja, pinang mĕntĕri,
Yang mana sahaya jawat dahulu.*

<i>Ayam dĕnak dari Pĕtani, Di-sĕmbah ka-Dato' Raja Muda; Sireh di-sĕmat dĕngan nyanyi, Pinang di-bĕlah dĕngan suara.</i>	<i>Bĕrkokok ayam di-Banting, Bĕrsahut ayam di-kuala; Sireh di-tĕbok dĕngan gunting, Pinang di-bĕlah dĕngan suara.</i>
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<i>Burong bĕrtĕriak di-atas kĕramat, Suara bunyi bĕrdayu-dayu; Tanda ini dunia kiamat, Tinggi rumput dari-nya kayu.</i>	<i>Mĕmpĕlam tumbuh tĕpi kĕramat, Di-tanam oleh anak Mĕlayu; Tanda dunia hĕndak kiamat, Tinggi rumput dari kayu.</i>
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<i>Pinjam kapak pinjam bĕliong, Hĕndak mĕnĕbang hawar bĕrduri; Tuan di-atas kĕmunchak payong, Sahaya di-bawah mĕnjunjong duli.</i>	<i>Timpa kapak dĕngan bĕliong, Tĕtak mari pauh bĕrduri; Tuan di-atas kĕmunchak payong, Sahaya di-bawah mĕnjunjong duli.</i>
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<i>Ikan mĕnghĕmpas di-atas dayong, Sisek-nya jatoh ka-atas kĕmudi; Tuan di-atas kĕmunchak payong, Sahaya di-bawah mĕnjunjong duli.</i>	<i>Ada sa-ekor burong puchong, Leher panjang, kaki-nya kudong; Tuan sa-umpama kĕmunchak pa- yong, Sahaya di-bawah tumpang mĕ- lindung.</i>
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<i>Punai jantan tĕrbang sa-kawan, Sangka tidak kĕmbali lagi; Tuan sa-umpama kain kapan, Hanchur tidak bĕrganti lagi. Tĕrĕngganu bĕrkota papan, Dudok di-atas tuan putĕri; Tuan sa-umpama kain kapan, Hanchur tidak bĕrganti lagi.</i>	<i>Punai jantan tĕrbang sa-kawan, Ēntah tidak kĕmbali lagi; Tuan laksana kain kapan, Ēntah tidak bĕrganti lagi. Babi bĕrmain di-tĕrang bulan, Singgah bĕrkubang di-rumpun buloh; Tuan sa-umpama kain kapan, Hanchur luloh lĕkat di-tuboh.</i>
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*Sĕmbilan-bĕlas hari rĕjang-nya halipan,
Halipan bĕranak di-dalam padi;
Tuan sa-umpama si-kain kapan,
Burok tidak dapat di-ganti.*

<i>Laksamana mudek bĕrgĕndang, Baju zirah tinggal di-bukit; Tuan laksana timun dĕndang, Di-luar merah, di-dalam-nya pahit.</i>	<i>Kalau tuan pĕrgi ka-bĕndang, Baju merah baharu di-jahit; Tuan laksana timun dĕndang, Di-luar merah, di-dalam pahit.</i>
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<i>Kalau tuan mēmbēli limau, Mari taroh di-dalam gēndong; Tuan mēmakai kulit harimau, Bagi tērkejut kambing di-kam- pong.</i>	<i>Nangka bulat di-sangka limau, Sayang sa-biji di-pētek kang- kong; Tuan pakai kulit harimau, Hēndak gērētak rusa sa-kampong.</i>
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<i>Si-rangkak di-atas bukit, Patah sompek tulang dada-nya; Tuan tahu bērhati sakit, Tiba di-orang apa rasa-nya?</i>	<i>Sayang durian di-atas bukit, Mari di-bēlah ambil pangsa-nya; Tuan tahu bērhati sakit, Kata orang apa rasa-nya?</i>
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<i>Hiris dahan tēpi surau, Tēmpat sēmbahyang dato' pēng- hulu; Tujoh musim timpa kēmarau, Baik di-tolong hujan di-hulu.</i>	<i>Sumpit mari si-barau-barau, Masok di-hutan mudek ka-hulu; Tujoh musim timpa kēmarau, Baik di-tolong hujan di-hulu.</i>
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<i>Harimau sa-ekor dari jambatan, Utusan anak raja Surati; Tuan di-pandang tidak kēlihatan, Gondah gulana di-dalam hati.</i>	<i>Anak harimau dari Bēntan, Kēna panah raja Surati; Tuan di-pandang tidak kēlihatan, Gondah gulana di-dalam hati.</i>
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<i>Kain sutēra bērkabong-kabong, Pakaian anak raja maulana; Pasang jērat di-ujung tanjong, Mēngkarong lalu, chichak tērkena.</i>	<i>Asam kēlat buah tanjong, Pērahu-pēraku anak China; Pasang jērat di-ujung tanjong, Chichak lalu bēngkarong kēna.</i>
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<i>Kalau tidak karna kunchi, Papan pēti sahaya bēlahkan; Kalau tidak karna mati, Bēlah dada sahaya tunjokkan.</i>	<i>Anak lang di-kayu jati, Turun ka-pantai mēnyambar ikan; Kalau tidak karna mati, Di-bēlah dada sahaya tunjokkan.</i>
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<i>Anak bērok bēsar lēngan, Masok ka-bēndang makan padi; Kalau kaseh alang-alangan, Biar ta'usah sa-kali-kali.</i>	<i>Chēndēravaseh burong kēyangan, Singgah hinggap di-pauh janggi; Kalau kaseh alang-alangan Baik ta'usah sa-kali-kali.</i>
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<i>Itek bēlibis di-Lautan China, Mēngirai bulu jantan bētina; Chantek mējlis bērtambah warna, Sa-bagai jahitan sulaman China.</i>	<i>Apa tērlintang laut-nya tēngah? Sisek-nya ijau naga bētina; Chantek mējlis bērtambah warna, Sa-bagai jahitan sulaman China.</i>
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<i>Rumah bēsar bērkisi-kisi, Bēlanda mabok dua tiga; Chakap jangan di-habisi, Bēsar rambut di-tinggal juga.</i>	<i>Ada suatu orang Habshi, Bēlcnda mabok dua sa-rupa; Chakap jangan tuan habisi, Sa-hēlai rambut tinggalkan juga.</i>
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*Orang bërlayar Lautan Ambon,
Patah tiang patah këmudi;
Putus bënang boleh di-sambong,
Patah arang sudah sa-kali.*

*Dari Gangsa përgi ka-Kubong,
Singgah ka-Tualang mërëntang
tali;
Putus bënang boleh di-sambong,
Patah arang putus sa-kah.*

*Përahu lanchang dari Pëtani,
Naik ka-darat bëli kain;
Buah machang sa-rupa kuini,
Rupa-nya sama, rasa-nya lain.*

*Dari sana përgi ka-sini,
Masok ka-dalam turun kain;
Bachang jangan di-sangka kuini,
Kulit-nya sama, rasa-nya lain.*

It would be interesting to have a Malay poet's view on this point; but something may perhaps be inferred from the discrepancy between the *pantuns* of a Malay Hikayat and those contained in its metrical version, the *Shaër*. A "Hikayat Chëndawan Puteh" was published in Singapore in 1328 (1909 A.D.) and a "Shaër Chëndawan Puteh" in 1331 (1912 A.D.). The date of the latter in the writer's copy is blurred and it may be 1321, but in any case the *Shaër* must be a later production, as many facts and episodes of the Hikayat are missing, and towards the end the poet, apparently weary of his task, is progressing by leaps and bounds, which makes the *Shaër* fairly unintelligible without the knowledge of the *Hikayat*. Many of the *pantun* of the *Hikayat* have been taken over into the *Shaër*, but the poet has altered them according to his taste. A few quatrains will show how he did it.

Hikayat Chëndawan Puteh.

*Padi di-sawah pëtek tangkai-nya,
Orang Fëringgi jadi këlana;
Tuan di-bawah patek bërtanya,
Sëkarang përgi akan ka-mana?*

*Orang Fëringgi jadi këlana,
Mënchari landak sa-kawan lima;
Sëkarang përgi akan ka-mana?
Patek nan hëndak bërtanya nama.*

*Mënchari landak ka-kawan lima,
Di-makan chëndawan di-pohon
uni;*

*Patek nan hëndak bërtanya nama,
Siapa pula tuanku ini?*

Shaër Chëndawan Puteh.

*Padi di-sawah pëtek tangkai-nya,
Orang Fëringgi mëlanggar
China;*

*Tuan di-bawah patek bërtanya,
Sëkarang përgi hëndak ka-mana?*

*Orang Fëringgi mëlanggar China,
Bërapa banyak mati pënglima;
Sëkarang tuan përgi ka-mana?
Kami nan hëndak bërtanya nama.*

*Bërapa banyak mati pënglima,
Di-bantu oleh sëgala Sërani;
Kami nan hëndak bërtanya nama,
Anak siapa tuanku ini?*

*Rajawali raja pëрман,
Singgah mëmanah burong këdidi;
Tinggal-lah balai, tinggal-lah la-
man,
Tinggal pëngkalan tëmpat ku-
mandi.*

*Mërak mëngigal di-dalam taman,
Mati di-patok ular-nya lidi;
Tinggal mahligai kampong hala-
man,
Bësërta kolam, tëmpat-ku mandi.*

*Singgah mēmanah burong kēdidi,
Tērbanghinggal di-pohon raman;
Tinggal pēngkalan tēmpat ku-
mandi,
Ēntah-kan balek akhir-al-zaman.*

*Tērbanghinggal di-polvon raman,
Di-sambar paksi burong dewata;
Ēntah-kan balek akhir-al-zaman,
Sudah-lah nasib pērtēmaan kita.*

*Mati di-patok ular-nya lidi,
Di-panah oleh Raja Hanuman;
Bēsērtā kolam tēmpat ku-mandi,
Ēntah-kan balek akhir-al-zaman.*

*Di-panah oleh Raja Hanuman,
Di-sambar paksi burong dewata;
Ēntah-kan balek akhir-al-zaman,
Sudah nasib pērtēmaan kita.*

*Orang Daik bērmāin judi,
Awan di-mega jadi tudong-nya;
Memang ta'baik orang pēndēngki,
Akhir sēndiri juga mēnanggong-
nya.*

*Awan di-mega jadi tudong-nya,
Sarang pipit di-dalam nēgēri;
Sēndiri juga yang mēnanggong-
nya,*

Hēndak-lah ingat kēmudian hari.

*Hēndak makan tidak bērikan,
Hēlang bērsarang di-pohon uni;
Sanak bukan, saudara bukan,
Mēngapa gērangan datang ka-
sini?*

*Kayu udek dēkat desa,
Di-hinggapī oleh si-burong lang;
Orang arif lagi bērbangsa,
Baik-lah sēgēra kēmbali pulang.*

*Siamang ku-sangka Zanggi,
Mati di-bunoh hulubalang tua;
Memang ta'baik orang pēndēngki,
Badan sēndiri ia kēchewa.*

*Mati di-bunoh hulubalang tua,
Jatoh di-sisi pada pēngkalan;
Akhir sēndiri jua kēchewa,
Maksud ta' sampai jadi kēmbalan.*

*Pērgi ka-pantai mēnjala ikan,
Di-tebar dapat alu-alu;
Sanak bukan, saudara bukan,
Hampir ka-mari tidak-kah malu?*

*Di-tebar dapat alu-alu;
Di-sambar unggas si-raja nēlang.
Hampir ka-mari tidak-kah malu?
Baik-lah sēgēra kēmbali pulang.*

Whilst in the usual *pantun* the second couplet is the essential part, and the first lines may differ occasionally without much affecting the total meaning, there is another class of *pantuns* wherein much more stress is laid upon the first couplet, and the second seems to be more loosely attached. There are *pantuns* belonging to certain series of quatrains strung together by a connection between the different first couplets, other than "*pantun berkait*." Such series for example are those which in the first couplets narrate a legend like that of *Panji Sēmerang* or *Sēri Rama*, or series of mnemonic verses such as the *Rējang Sombang*, *Rējang Siak* and *Rējang Sindiran*, and the *Alif-Ba-Ta* series. In those quatrains which are mostly inferior in quality as compared with the usual *pantun*, the first couplet is apparently the most important, and the second often differs in different versions, whilst the first couplets are identical. The second couplets often seem to be taken from a general stock of *puji-pujian*, *kēnang-kēnangan* or

měrendahkan diri verses, and show no individuality. In a contest of singers they may be used to show the wit of the rivals, or during a long trip on a river a lover may drone them to his sweetheart.¹ Most of these series are too long to be given here, but two variant versions of the "Storm in a tea-cup" will illustrate the point.

"Pantun Mělayu."

The writer's collection.

*Anak ayam turun sa-bělas
Mati sa-ekur tinggal sa-puloh.
Mata siapa tidakkan bělas
Mělihat kapal běraleh laboh.*

Missing.

*Anak ayam turun sa-puloh
Mati sa-ekur tinggal sěmbilan.
Mělihat kapal běraleh laboh
Di-laut Pulau Sěmbilan.*

*Anak ayam turun sa-puloh
Mati sa-ekur tinggal sěmbilan.
Angkat tangan jari sa-puloh
Hěndak běrmohon kapada-mu
tuan.*

*Anak ayam turun sěmbilan
Mati sa-ekur tinggal lapan.
Di-laut Pulau Sěmbilan
Di-situ-lah banyak kapal běragan.*

*Anak ayam turun sěmbilan
Mati sa-ekur tinggal dělapan.
Hěndak běrmohon ka-pada tuan
Niat di-hati měnjadi kapitan.*

*Anak ayam turun dělapan
Mati sa-ekur tinggal tujoh.
Di-situ-lah banyak kapal běragan
Anak kělasi habis gadoh.*

*Anak ayam turun dělapan
Mati sa-ekur tinggal tujoh.
Niat di-hati měnjadi kapitan
Kapal běrlayar sudah běrlaboh.*

*Anak ayam turun tujoh
Mati sa-ekur tinggal ěnam.
Anak kělasi habis gadoh
Kapal di-laut habis jěhanam.*

*Anak ayam turun tujoh
Mati sa-ekur tinggal ěnam.
Kapal běrlayar sudah běrlaboh
Di-pukul ombak sudah jambatan.*

*Anak ayam turun ěnam
Mati sa-ekur tinggal lima.
Kapal di-laut habis jěhanam
Panggilkan-nya tukang China.*

*Anak ayam turun ěnam
Mati sa-ekur tinggal lima.
Di-pukul ombak sudah jambatan
Kasi baik tukang China.*

*Anak ayam turun lima,
Mati sa-ekur tinggal ěmpat.
Panggilkan-nya tukang China
Mana yang rěnggang habis rapat.*

*Anak ayam turun lima,
Mati sa-ekur tinggal ěmpat.
Sudah baik tukang China
Mana yang rěnggang kasi rapat.*

*Anak ayam turun ěmpat
Mati sa-ekur tinggal tiga.
Mana yang rěnggang habis rapat
Che' kělasi baharu-lah suka.*

*Anak ayam turun ěmpat
Mati sa-ekur tinggal tiga.
Mana yang rěnggang kasi rapat
Kapal baik di-layar juga.*

1. Compare the pantuns in "Anggun che Tunggal."

*Anak ayam turun tiga
Mati sa-ekur tinggal dua.
Che' kĕlasi baharu-lah suka
Bongkar sauh bĕrlayar sa-mula.*

*Anak ayam turun dua
Mati sa-ekur tinggal satu.
Bongkar sauh bĕrlayar sa-mula
Hĕndak mĕnuju gĕdong batu.*

*Anak ayam turun satu
Mati sa-ekur habis sudah.
Hĕndak mĕnuju gĕdong batu
Jual barang harga yang murah.*

*Anak ayam turun tiga
Mati sa-ekur tinggal dua.
Kapal baik bĕrlayar juga
Haluan mĕnuju tanah Jawa.*

*Anak ayam turun dua
Mati sa-ekur tinggal satu.
Baluan mĕnuju tanah Jawa
Sudah naik di-atas batu.*

*Anak ayam turun satu
Mati sa-ekur habis lalu.
Sudah naik di-atas batu
Di-pukul ombak bĕrtalu-talu.*

*Anak ayam habis lalu
Tali rotan ambil di-chabut.
Di-pukul ombak bĕrtalu-talu
Sĕgala kapitan kĕlam kabut.*

The examples given above of *pantuns* with different first and identical second couplets, and on the other hand of quatrains with identical first and different second couplets may tend to show that the connection between the first and the second pair of lines is not very strong, and that often the picture contained in the first couplets is not conditional or depending on the thought expressed in the second lines. Such *pantuns* therefore seem to follow rather the "clever arabesque" of some Chinese poetry than the way of the picture strictly illustrating the thought of the Indian *sloka*.¹

It would be interesting to know if other peoples besides the Malays and Sundanese have verses similar in structure and use to the *pantun*. Dr. Winstedt in his preface to "*Pantun Mĕlayu*" speaks of the *pantun* as the love-verse and lampoon of Indonesian peoples, and a comparison with songs from the Philippines, Fiji, New-Zealand should give interesting results. Perhaps the learned societies there could furnish the necessary material.



1. The writer has since found in Menangkabau tales six-lined *pantuns*, of which the 1st and 4th, the 2nd 5th and 3rd and 6th lines rhyme. Particulars will be given in another paper.